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Half a Dozen of Beethoven's Contemporaries.

(Continued from page 66.)

I. GYROWETZ.

INTRODUCTION. Interest of the subject.—German Music eighty years ago.—No "Musical Public"—The People's Theatres.—G.'s Reminiscences.—Relation between Noble and Composer.

Vienna, May 10, 1863.

MY DEAR DWIGHT:—I send you, herewith, the beginning of the proposed articles upon "half a dozen of Beethoven's contemporaries," and have selected ADALBERT GYROWETZ to lead the way. The foundation of the sketch is a Biography, written about fifteen years since, at the instance of Ludwig August Frankl, one of the leading belles-lettres writers of Vienna, and published in 1848.

I have long had the idea of giving the readers of your journal a short biography of this now forgotten composer, who died in 1850, because it is interesting in itself, but more especially, as it is one of those personal histories, which exhibit to us living pictures of the musical world at the close of the last century, when that world hardly extended beyond the limits of the nobility of birth, and the few wealthy persons of taste and culture. Eighty years ago, music was a luxury of the higher classes; the great public was not expected to know, that any thing higher than dance, military, and comic operatic music existed. Rarely was any thing written for the people, certainly not in the higher forms of instrumental music. The people's music was in general supplied by composers whose names musical history ignores, and consisted of the lightest of the light in melody and harmony, or of arrangements from the works of the greater composers, no copyright protecting Haydn or Mozart from having their greatest compositions plundered to any extent.

It was one of the remarkable facts in Mozart's history, that he should have consented to compose an opera for a cheap, low people's theatre; but he did so, and the wonderful music to the "Magic Flute" is the result.

I have, within a few days past, met with a report upon the productions of one of this class of theatres, during the month of March, 1795, the Faberbräu theatre in Munich. Passing over the comedies and tragedies, probably lamentably and comically represented, here are those in which music had a greater or less share in the attraction.

On the 22d, "The Lost Son, an excellent drama after the Parable, in 4 acts, by the celebrated Herr Zimmermann, with a funeral cantata." The characters are Ananias and his two sons, Jonathan and Phineas; his grandsons Sophorn and Benjamin; Nabason and Javor, swindlers from Babylon. The afterpiece was "The improvised Comedy." The director says upon the playbill: "We wish to-day to edify you, and at the same time move you to laughter." What the funeral cantata was, we are not informed.

On the 25th the Bible again furnished the subject of the play, viz., "John, the much loved disciple of the Lord, or, the Might and Dignity of Christianity, a drama in 4 acts with a choral song by the celebrated Herr Zimmermann, dedicated to the memory of the first Christians and early Christianity." The play bill had this *Nota bene*: "We shall endeavor, so far as possible, to imitate the costume and spirit of that time."

But the great event of the season was the production on the 29th of March and April 1st, of 1st, the Prologue, "The Revelation to Nature a spiritual drama with music and song," a duo-drama, characters, Nature and Revelation, in form of a pilgrim; and, 2nd., the grand drama:

"The Death of Jesus, prepared from the well-known and admired 'Messiah' of Klopstock." This drama is divided into "two contemplations," the second being given on another evening. Here are the dramatis personæ.

Caiaphas,	First	Messenger.
Hannas,	Second	
Philo,	A maid servant,	
First	Herod,	
Second	Pilate,	
Third	Roman Captain,	
First	A Soldier,	
Second	False Witnesses,	
Third	The Youth of Nain,	
Jesus,	Maria,	
Peter,	Mary Magdalen,	
John,	Cidli, raised from the dead,	
Judas and the other	Rachel,	
Disciples,	Jamina,	
Nicodemus,	Salome,	
Lazarus,	Portia,	
Joseph,	Female Slave.	

From the play bill:

"The choruses, which will be sung to-day, are mostly by the well-known great man, Herr Rossetti; the other vocal pieces and the musical accompaniments are also all and several by great masters. Between the acts the orchestra will play, 'The Seven Words of the Saviour,' by Haydn. As to the rest, the directors, having received the all-highest special permission of his Electoral Transparency, have spared no expense to be able to give, not only the performance of to-day, but those which will follow, all having for their object our edification and the inflaming of our Christian zeal, with that dignity which is due and peculiar to the celebration of the establishment of our religion; they hope also a remunerative audience."

April 2d. "The Expiatory Offering, a spiritual prologue, with music and song." After which, "The Death of Jesus, Second Contemplation."

April 6th. "Lazarus, or Celebration of the Resurrection, a biblical musical drama in 3 acts, prepared for this theatre, with a quite new music by Herr Gleisner." The play bill contains remarks, says the correspondent, "very edifying and Christian."

The introduction of the "Seven Words,"—the original symphonies, not the vocal arrangements now known,—may seem to indicate a better condition of the people's music, than I have above described; but I was speaking there of a period, before Mozart, Dittersdorf and others had written

masterpieces, of a character such as to render them equally acceptable in the theatre of the noble, and in that of the lower classes. The history of the growth of the musical public remains to be written; in England it grew up earlier than in Germany, thanks to Handel; in the latter country, it hardly goes back beyond three generations.

To return. When Gyrowetz was young, the accomplished musician depended mainly upon the patronage of the so-called great; as in England, a few generations since, an author depended as much upon his dedication to some vain nobleman for his pecuniary reward, as upon the sale of his book; and his (Gyrowetz's) reminiscences are a valuable contribution to our knowledge of this relation between noble and composer. This was hardly more true in Austria, than in other countries. Look at Handel, the guest of the Duke of Chandos; Bach, Kapellmeister at the insignificant court of the Duke of Weissenfels; Mozart, struggling with poverty because he would not condescend to accept such a place; John Peter Salomon in the service of Prince Henry of Prussia; Haydn, musical *factotum* of Esterhazy, and so on. The great nobles of the last age, and especially when the temple of Janus happened to be shut, on retiring to their castles and chateaus, "when the season was over," easily became the victims of tedium, and their private theatres, their concerts, and their chapels (on Sundays and Saints' days) were their principal sources of home amusement. Hence, a brilliant young composer, particularly when a man of culture and education, was a godsend, and was as gladly welcomed, and as hospitably entertained, as a cultivated northerner or foreigner on some vast Southern plantation,—in days gone by, thank God!

Gyrowetz was an old man, over eighty years, when he wrote his reminiscences. There are very few dates given, and these I find singularly confused. This is one reason why I have not contented myself with a mere translation. Even the date of his birth does not correspond with the time of certain events which he relates. For instance, he gives Feb. 19, 1763 as his birth-day, and says afterwards, that he, when Mozart produced his (Gyrowetz's) symphony in a concert, was about eighteen. Now in 1781 Mozart had not yet settled in Vienna. The "1763" may be a misprint for 1765. Gerber says Gyrowetz was born "about 1765." Dlabacz says 1767. The *Neue Berliner Musik-Zeitung* in the notice of his death, 1850, says he was 84 years old, which would give 1766; and Frankl gives a date which would make 1762 the right one. My observation in all my researches leads me to put no trust in dates given by old men, when they cannot or do not refer to some other authority than their memory; and I shall, therefore, correct, so far as possible, such errors as I may detect, in silence. To me Gyrowetz is a very interesting character; will he prove so to others, is the question.

A. W. T.

Adalbert Gyrowetz.

CHAPTER I.

His Bohemian Birth and Parentage.—Early Musical Manifestations and Studies.—First Love and Affliction.—Enters University at Prague.—State of Music there.—How Artists travelled.—Engaged as Secretary to a Musical Count.—Writes Symphonies, Quartets, &c., which become fashionable.

Johann Hübner in his "Complete Geography," third part, *anno* 1763, just a hundred years ago, declares Bohemian Budweis to be "a cleanly, large and strong royal city, with good walls and bulwarks, and which could be made into a real fortress. Gold and silver are found there, and in the river Moldau are also pearl muscles."

One of the elders of the Commune of Budweis was — Gyrowetz, who took to wife the daughter of Apothecary Götz, "a pious, domestically educated woman," and begat three sons and a daughter. The youngest child was Adalbert, the mother's favorite, born Feb. 19, 1763. (?) The father was also director of the choir (*regens chori*) in the principal church, and used to take the child, when he was four years of age, into the organ loft on Sundays and festivals, where, seated on a footstool, the little boy beat time to the music of the mass, perfectly happy in the enjoyment of what even then was his supreme delight, music. The first step in the child's regular musical education was being taught to sing, and his sweet alto voice soon became prominent at all the festivals of the church and other musical occasions. Then came the study of the violin. He was in a very short time able to play all ordinary music at sight, and by-and-by began to play in the concerts at Budweis. "If any where in the neighborhood a church festival was to take place, the boy was invited to play a concerto. Those of Stamitz [forgotten name!] were his favorites, which at that time were the most popular, and quite the mode—just as is usually the case in music—that which is new is thrust forward, and no one cares for the old."

[Poor old Gyrowetz! when he wrote this sentence, he had lived to see himself and his music old and cared for by none of the generation then on the stage.]

Then he studied the organ and thorough-bass with Heparnorsky, organist and composer in the church (where the elder Gyrowetz drilled the chorus), and while yet a boy, accompanied all kinds of church music, and attracted the attention of the public by the rich and changing fancies of his voluntaries. His first visit, when still a child, to the city theatre, was to the performance of an operetta. The effect of the small orchestra, in the overture, was so great upon him, that he fairly screamed with delight—not much to the edification of the rest of the audience—and, after the performance, came home intoxicated with the music. The old man dwells with evident satisfaction upon the reminiscences of his boyhood:—upon the six years of his gymnasium course, after the proper elementary studies at home, at the end of which he stood at the head of the school, and gained the highest premium; upon his contests with the other pupils for rank, both in recitations and in "writing compositions" (if I understand him rightly); upon his birds'-nesting with other boys, his object being to get young birds to tame, in which his success was such that they would obey his call, when flying about in freedom; upon his being invariably chosen one of the generals when the school-boys played war, and the like.

But during all this time, music was the leading occupation of his leisure hours; he enjoyed copying it, and began, too, to compose serenades, which his fellow pupils used to sing evenings with applause; and litanies, *Salve regina's*, hymns, antiphonies and so on, which his father found useful for his choir at vespers. A favorite style of composition with him was that of hymns in four vocal parts, with an accompaniment of wind instruments, which gained great applause.

The boy fell in love too, and this love made him wondrous pious, so that he would kneel for an hour at a time, praying God to give him soon some such position as would enable him to marry the magistrate's daughter. The girl died, and the poor boy "became so melancholy, that he did nothing but visit graves, and seek solitude. As the maiden lay upon the bier, a sort of sweat appeared about her lips; this he wiped away with a white handkerchief, which he preserved for many and many a day."

The vacations were usually passed at Gmunden, that lovely spot at the outlet of the Traun lake, where the steamboat is taken as one goes from Linz on the Danube to Ischl, and where an older brother was established as burgomaster. "There, partly by the beauty of scenery, partly by the kindness and amiability of the inhabitants, among whom were many right lovely maidens, he was so inspired, that very beautiful musical thoughts sprang up in his mind, which led him to write his first quartets and several songs, that really seemed to flow from a pure and youthful heart; and they seemed also to have made a very agreeable impression upon those who heard them."

In the quartets, Gyrowetz played the first violin, and had the good fortune to have good players for the other instruments. These first quartets were accidentally carried away by a travelling merchant into Spain, whence it was reported that they became popular, but Gyrowetz never saw them again. In Gmunden music was on a good footing, so that the masses of Haydn and Mozart were performed in the church; hence the youth breathed there also that musical atmosphere which surrounded him at home.

At length the gymnasium course was ended, and with his six years Latin in his head, the small sum of money which his parents could afford, in his pocket, the youth, now at most not over seventeen years of age, started off for Prague, with four of his fellow pupils of the gymnasium, there to enter the University, and study the civil law. The five young students lived together, very economically, appearing at first to have incurred no unavoidable expense, save that of lessons in French. But no economy will prevent a limited sum of money reaching its limits, and young Gyrowetz moved into the family of a gardener, named Laxa, receiving lodgings and board, in return for lessons on the violin given to two young Laxas, and for assisting them in their school studies.

"In his leisure hours, Gyrowetz employed himself as ever, with music; that is with copying or composing, and thus passed some years. He conducted the orchestra in certain private concerts, played the violin very well, and besides other things, composed minuets and waltzes for the band of the imperial artillery, which had such success as to be played for several years in the halls of Prague. He was also passionately fond

of the theatre, so much so indeed as often to part with articles of clothing, to raise the amount of the entrance fee."

Music in Prague at that time was very flourishing. The orchestra in the theatre excellent, the church music very good, especially in the Cathedral of St. Veit, where the elder Kozeluch was *regens chori*, in the St. Nicholas Church, where Maschek directed, and in the St. Jakob in the old town, where a distinguished organist, Senger, played. Strobach—who afterwards conducted Mozart's operas there—was the first church and theatre Kapellmeister. There were other fine composers and performers, and the nobility were great patrons of the best music, many of them having cultivated the art practically.

And so the young man lived, dividing his time between his pupils, his music and his jurisprudence, until at last he fell ill of an intermittent fever, spent three months in the hospital of the Charitable Brethren, and left it, too weak to go on with his studies, had he had the pecuniary means of doing so, which he had not.

One would like to find some means of getting at Gyrowetz's age at this time; but there is no allusion in his reminiscences to any fact which can aid us—the non-allusion to Bondini as head of the theatre shows only that the date is before 1784. How great a space of time his "some years" in Prague covered, we are all in the dark upon; but that they must have been both pleasant and intellectually profitable there can be no doubt.

Prague is still striking to the traveller as a queer, quaint old town. How much more so must it have been eighty years ago, before the days of railroads and the "march of improvement!" It was then a journey from Prague to any other place, or from anywhere to Prague. It was something, in those days, to be the capital of a kingdom, even of a small one, and Prague was capital of Bohemia, a land of some importance and weight in the world. The old city, though much smaller in population than now, was of far more comparative importance. One travels now from Berlin to Vienna, via Dresden and Prague; but not so then, for men at that time journeyed to these two cities, now but way stations between more important points. The nobility and the rich had post horses, and their own bought or hired carriages; the poorer classes rarely journeyed beyond the neighboring villages, or to the next provincial capital, and, when they did, they made their way on foot, or with the aid of the common carriers by whom the commerce of the country was carried on. Theatrical companies passed from place to place with their own wagons and animals, like travelling circuses now, and many an allusion in the novels and tales of the last century finds herein its explanation. Artists very commonly travelled in the train of some prince or noble; the number was not great of those who could travel in their own equipage. Gluck, called to Italy or Paris to bring out an opera, would have the means given him to travel respectably. So too Mozart, going to Munich to write *Idomeneo*, or to Prague to compose *Titus*.

At certain seasons of the year, young Gyrowetz would see a great concourse of strangers. At one time, when merchants and traders congregated from all quarters; at another, when the Bohemian nobility assembled at their capital, and the political and fashionable "season" began.

But, as a rule, there would be little to call his thoughts out into a world lying beyond the walls of the city and its theatres, and music would fill up the hours not devoted to his duties as tutor and student. That the young man at this time had an excellent practical musical education, is clear,—like Joseph Haydn when at the same age.

But out of money, and in feeble health, Gyrowetz must give up his jurisprudence and seek a situation, which will give him a subsistence. His musical attainments introduced him to the Count of Fünfkirchen, who engaged him as secretary. The Count was a passionate lover of music, and engaged no official or servant who could not play an instrument, thus keeping up an orchestra of his own. The opportunity was a rare one for a young composer, and the new secretary knew how to improve it. His first compositions were what in those days were named in musical catalogues "Parthien," corresponding to the "Suites" of Handel and Bach's time. These works were for brass instruments, and were played in summer in the open air; they pleased so much, that he increased the number to twelve, and was induced to try his powers in still higher walks of composition:—half a dozen symphonies, serenades for wind instruments, symphonies concertantes, and finally an opera, both text and music. The latter work he sent to Brunn, where Wenzel Müller then was Kapellmeister. It was returned, with the remark, that the work was not suited to the Brunn stage. [This reference to Müller gives a hint at a date, for his service in Brunn began in 1783 and ended in 1786.]

Count Fünfkirchen spent his winters usually in Brunn, capital of Moravia, whither his secretary accompanied him. The Count's praises induced the Moravian nobility to produce Gyrowetz's symphonies in their weekly concerts, with full orchestra. They were immediately ranked with the best of that period, gained the author high credit, and the advice to try his fortune in Vienna. Besides that sort of acquaintance which a private secretary could make among the nobles, Gyrowetz found two musicians in Brunn, to know whom was of great advantage:—a locally very distinguished violinist, Sauczek, of whom he took lessons for several months, and Gravani, Kapellmeister at the Cathedral, an earnest, solid and profound musician, zealous for the truly classical church music the masses of Haydn and Mozart, then new and not yet in great number, were given there "with great precision." As to the taste in "elegant music"—as G. expresses it—the works most in vogue just then, were the quartets of young Pleyel; the symphonies of Dittersdorf, Hofmeister, &c.; the sonatas of Kozeluch, Maschek, and others,—names now forgotten almost, but at that time as well known in London and Paris, and as much the mode, as in Brunn and Vienna.

In the theatre, Müller gave alternately opera and the spoken drama. The finest concerts were in the house of Count Troyer, a fine player of the horn, and the grand protector of music there; one who spared no expense to keep it in a flourishing condition. His two sons followed his example, Franz being a virtuoso on the English horn, and Ferdinand a remarkable player on the clarinet.

CHAPTER II.

G. in Vienna.—Acquaintance with Haydn, Mozart, &c.—Anecdote of the latter.—Mozart's kindness.—Giarnovich.—Prince Esterhazy.—G. enters the Service, Musical and Diplomatic, of an Italian Prince.—Parting with Mozart.

At length, Gyrowetz, his finances being in a

good condition, through the kindness of Count Fünfkirchen, and well provided with letters of recommendation, journeyed to Vienna.

Two allusions in the interesting reminiscences which follow, serve to fix the date of the visit with reasonable certainty, viz., the performance of one of his symphonies in one of Mozart's six concerts in the Mehlgrube—for the only series of six in that place, which I find in the authorities, were given in January, February, and March, 1785; and his meeting Dittersdorf at von Kees's concerts—for Dittersdorf's Oratorio of Esther was performed for the "Widows' and Orphans' Society" in 1785; his "Job" the next year. The probability—almost certainty—is, that Gyrowetz came to Vienna in 1784; his meeting Göthe proves him to have been in Rome in 1786; and his saying in connection with the production of his symphony, "at that time he was about 18 years old," if the date of his birth be correctly given by him—is a mistake of several years. But when he wrote he was trying to recall events of "sixty years since." But to the reminiscences:

In Vienna, Gyrowetz was introduced into the house of Herr von Kees, who was known as the first musical amateur and dilettante in Vienna, and gave social concerts twice a week at his dwelling, which the most distinguished composers and virtuosos then in the city were in the habit of attending.—Joseph Haydn, Mozart, Dittersdorf, Hofmeister, Albrechtsberger, Giarnovich, &c., &c. Haydn's symphonies were performed there. Mozart for the most part played upon the pianoforte; Giarnovich, then the most famous violin virtuoso, generally performed a concerto, and Madame v. Kees sang.

It happened one evening, that Mozart was late at the concert, and he was long waited for, because he had promised to bring Madam a new song. Several servants were sent out to hunt him up. At last one of them found him in an eating house, and prayed him to come immediately, for every body was waiting and enjoying the new song in anticipation. Mozart then remembered that he had not composed the piece, told the servant to bring him a piece of note paper; having received it, he began then and there to write, and, as soon as finished, took it to the concert, where all were in liveliest expectation. After some good-natured chiding for his long absence, he was most joyfully received. At length he took his place at the piano forte, and Madam sang the new song with a tremulous voice indeed, but it was enthusiastically received and applauded.

At these meetings, Gyrowetz had the good fortune to make the acquaintance of Vienna's most favored masters, by whom he was received and treated in the friendliest and kindest manner. "The best natured of them all seemed to be Mozart; he fixed his eyes upon the still very young Gyrowetz, with such a sympathizing expression of countenance, as if he would say: 'Poor young man, you enter now for the first time the path of the great world, and anxiously await the events of the future, which fate may have in store for you!' This look made a great impression upon the feelings of the young man, and his heart clung to Mozart from that moment. Haydn smiled somewhat sarcastically; Dittersdorf was serious; Albrechtsberger seemed quite indifferent; Giarnovich, a Ragusaner, was rather gloomy, but still quite good-natured. He was

born on shipboard in the waters of Ragusa, having in fact no fatherland—but as he was born in those waters, he was generally called 'the Ragusan.' True, he was the most splendid violinist of his time, but not much master of composition, and therefore besought Gyrowetz to set his ritornels and accompaniments for him, which he did, and for which the virtuoso was duly thankful. And thus lived the young man in Vienna, employing his youth with persevering industry, in the higher culture of his talents, in visiting the splendid curiosities of the city, and the most distinguished composers and musicians, in order to hasten his progress through their hints and advice."

To this end he visited Mozart, by whom he was received with the utmost kindness; encouraged by his affability and good nature, Gyrowetz besought him to glance at his youthful works, the six symphonies, and give his opinion of them. Mozart with real humanity granted his prayer, looked the music through, and promised the young author to produce one of them in a concert in the Mehlgrube—of which he was giving a series of six by subscription—which promise was fulfilled on a Thursday. The symphony was performed in the concert hall of the Mehlgrube by the entire theatre orchestra, and received universal applause. Mozart, in the goodness of heart born with him, took the young artist by the hand, and presented him to the audience as author of the symphony. This was Gyrowetz's first public appearance in the artist's path in Vienna, at which time he was about 18 years old. (?) He sold these first six symphonies to his Transparency, the Prince Kraczkowicz, who was a great lover of music, and had his own complete orchestra, with Herr Zizler as director.

The prince had the six symphonies immediately rehearsed, and performed in a concert, to which his Transparency, Prince Esterhazy, and other grand cavaliers and music-lovers were invited, who found them good, and praised them highly. Esterhazy expressed a desire to possess them, and besought Kraczkowicz to give him a copy. The latter had them immediately copied by experts, and gave them, elegantly bound, to Esterhazy, who had them rehearsed and often performed by his own orchestra, led by a certain Tost, "and had much joy therein."

On his way to Pressburg, where he made a visit of a few days—it would seem in the summer of 1785—Gyrowetz stopped at Hainburg, and was presented to Count Batthyani, who also had his own private orchestra, and who purchased the young composer's six symphonies for a handsome price.

Returning to Vienna, he there awaited whatever good chance fate might have in store for him, depending for subsistence partly upon his compositions, and partly upon the kindness of his three brothers. There was at this time a prospect of his being taken into the service of Prince Schwarzenberg, who had an excellent musical establishment, but this was prevented by the intrigues of the first orchestral director. It proved to be no loss to him, for just as this hope failed, the Countess Breuner—her husband was Austrian Ambassador (?) in Venice—then in Vienna, received a letter in behalf of a Prince Raspoli, requesting her to engage a young man for his service, who was both a fine violinist, and fitted by education to act as his secretary. Knowing

that Gyrowetz had studied jurisprudence—his violin playing needed no recommendation—the Countess applied to him to know if such a situation would be agreeable! As in those days Italy was the promised land to the young musician, as it now is to the painter and sculptor, and it had long been Gyrowetz's ardent wish to travel thither, he accepted the offer with joy, made his preparations immediately, and paid his parting visits to the many friends he had made in Vienna.

"The day before his departure," says he, "he met by chance the good and noble-hearted Mozart, to whom he again paid his compliments. When he heard that Gyrowetz was really going to Italy he said to him: 'You happy man! Ah, if I could only go with you, how happy I should be! Look you, I must go now and give a lesson, to earn something!' These were the last words he ever said to Gyrowetz. With tears and a hearty pressure of the hands they separated."

(To be Continued.)

For the Journal of Music.

La Marseillaise in the French Revolutions.

The following passages, from the curious work by Castil-Blaze, "*L'Académie Impériale de Musique*" are not without interest. In the face of many conflicting opinions, it is difficult to give full credence to the pretty anecdote that tells us how Rouget de l'Isle, in a single evening, wrote the words and music of this famous hymn. Such happy inspirations are possible, but they are rare; and musical as well as literary biographies incline us more and more to believe in the justice of the well-known axiom, that genius is only another name for industry and perseverance.—Yet it is a pity to spoil a romantic story; so we will leave Rouget de l'Isle the benefit of the doubt, and believe, if we can, that the likeness between his hymn and the German air was an improbable, but still possible, accidental coincidence. Hear Castil-Blaze: "Mme. de Montesson, who was privately married to the duke of Orleans, caused an opera house to be constructed in her hotel in the rue de Provence.—Here the lady figured successfully as authoress, actress and songstress, until the death of the duke in 1785. Here was heard, for the first time in France, a little German air and chorus; an air that ten years later, in 1792, made an immense sensation with the help of the new words that were given to it by Rouget de l'Isle, an officer of genius and education. Gluck's recent triumphs had raised German music to the highest degree of public esteem and admiration, when Julien, Senior, a violoncellist belonging to the Italian theatre, brought out this fine German air at the concerts of Mme. de Montesson. The noble assembly applauded and graciously received a *lied* that then simply gave its aid to tender and affectionate sentiments, and that did not appear to possess the energetic, almost brutal fierceness, which the thousand-voiced people lent to it, when it was subsequently sung as the Marseillaise."

He afterwards speaks of "La Parisienne":

"Casimir Delavigne wrote words to a miserable German air, unworthy of the country which gave it birth; Nourrit executed this song, and endeavored to fire it with the energy and animation which it did not possess in itself. This air, *La Parisienne*, in G, with a melody eternally returning to the third of the key, was found monotonous in the extreme; it was almost as bad as an air composed on a single note! 'La Marseillaise' was brought to light again (this was in 1836). Its melody had been corrupted and degraded by musicians who had noted it down without having heard it as originally sung; but they were not satisfied with having rendered trivial the finest passage in the call to arms,—with having made those

crawl whom the republican hymn presents to us marching with haughty pride,—with having taught an entire people to sing incorrectly the German canticle which they had adopted as their finest patriotic song;—a medal was struck in honor of Rouget de l'Isle, author of the words, and this lying bronze reproduced 'La Marseillaise', blotted and spoiled by the errors of these ignoramuses! It is singular that Germany has furnished us with airs for two revolutions. The last, in 1848, was content to sing the old repertory over again."

Theatrical managers, on the lookout for novelties, might take a hint from the following account of the production of 'La Marseillaise' at the opera in Sept. 1792.

"Gardel and Gossec produced 'La Marseillaise' in action on the grand stage of the opera, in an intermezzo, entitled 'An offering to Liberty.' This famous German hymn, with Rouget de l'Isle's words, which had rung throughout France, now triumphed in a more brilliant manner on the stage. A crowd of soldiers, women and children, and twenty well mounted cavaliers, hurried on the stage at the first trumpet call. Varied and picturesque groups were formed at the conclusion of each verse. The last, 'Amour sacré de la patrie', was sung slowly, in a low voice, as a hymn, by women alone, while the spectators, actors, and even the horses, knelt down with one accord before Liberty, represented by Mlle. Maillard, placed on a little mountain, a necessary accessory in such ceremonies. It was really a fine sight to see the noble chargers, right and left, obediently bending the knees, while their riders saluted with arms and colors. At the pause before the last 'aux armes!' the voices and instruments ceased, and a long silence ensued. Then the loud cries of the clarions called on the defenders of the country; the tocsin sounded; twenty drums beat the alarm; cannon reports were heard in the distance; the actors rose, brandishing their arms; the cavalry formed on the sides and summit of the mountain; and an overwhelming crowd, rushing on the stage, with arms and torches, trumpeted forth in vigorous chorus the refrain, 'aux armes, citoyens!' This dramatic effect was inconceivably grand and inspiring, and obtained a success that beggars description."

This dramatic effect was produced two years later, on a colossal scale in the open air, by order of the National Convention, in celebration of Jourdan's victory. An army of musicians was employed, as every male and female singer and instrumentist in Paris had been commanded to assist. But at the moment when prolonged peals of cannon mingled their thunder with the final chorus, the five hundred thousand auditors, electrified by so prodigious an effect, imagining that the always secretly dreaded counter-revolution was let loose, were seized with a panic, and precipitated themselves in disorderly masses over and through every boundary; an immense loss of life was the result.

F. M. RAYMOND.

Music Abroad.

Music in St. Petersburg.

From the *Niederheinische Musik-Zeitung*. (Translated for the London Musical World).

It may, perhaps, be interesting, from the following programmes of the ten concerts given in St. Petersburg by the Musical Society of Russia, and which took place last season, under the direction of Anton Rubinstein, to learn something of the direction pursued by concert-music in the native land of Glinka, Oulibischeff and Rubinstein himself. Any notice of the Italian Opéra, which is the same here as everywhere else, would probably be superfluous and wearisome.

Here are the programmes in question—First Concert: Mendelssohn's overture to the *Hebriden*;

Fantasia on Russian songs, for orchestra and chorus, by K. N. Liadof; pianoforte Concerto in D minor, by J. S. Bach; Schumann's music to *Manfred*; Beethoven's Symphony No. 4.—Second Concert: Beethoven's overture to *Coriolanus*; Hymn for contralto with chorus, Op. 96, by Mendelssohn; D major Symphony by Mozart; F minor pianoforte Concerto by Chopin; songs with the piano; Overture to *Ruslan und Ludmilla*, by Glinka.—Third Concert: "Rhapsodie Hongroise" (scored by Ch. Schubert), Franz Schubert; Chorus from the oratorio of *Jephtha*, by Handel; Concerto for violin by Viotti; Symphony movement by Gusakowsky; Chorus (*a capella*) by Carissimi; Symphony in E flat major by Schumann.—Fourth Concert: Overture to *Anacreon*, by Cherubini; Cantata, "Bleibe bei uns," by J. S. Bach; pianoforte Concerto in G minor, by Mendelssohn; Ballet from the opera of *The May-Night*, by Sokalsky; Fantasia for piano, with chorus, Beethoven; Overture to *Tannhäuser* by Wagner.—Fifth Concert: "Jubilee Overture," by C. M. von Weber; Aria, "Ah, perfido," by Beethoven; Violin-concerto, by Wieniawski; Aria from the *Stabat Mater* (bass), by Rossini; Overture, *Dame Kobold*, by Reinecke; songs with the piano; Beethoven's Symphony No. 3.—Sixth Concert: Overture, "Ossiandklänge," by N. W. Gade; Choruses from the opera of *Damon*, by Vietinghoff; Concerto for violoncello, by Davidoff; Overture, Op. 115, by Beethoven; music to the *Ruinen von Athen*, by Beethoven; Symphony in C major, by Franz Schubert.—Seventh Concert: Overture, *La Chasse du jeune Henri*, by Méhul; Romance from *Der Freyschütz*, by C. M. von Weber; Concerto, in G major, for piano, by Rubinstein; *Le Desert*, "ode-symphonie," by Fél. David; Beethoven's music to *Egmont*—Eighth Concert: Overture to *Hermann und Dorothea*, by Schumann; Scenes from the opera of *Ratcliff*, by C. Kui; Concerto for the violin, by Lipinski; "Scene d'Amour," and "La Reine Mab," from the Symphony of *Romeo et Juliette*, by Hector Berlioz; Scenes from the opera of *Alceste*, by Gluck; Symphony in A major by Mendelssohn.—Ninth Concert: Overture No. 1, Op. 138, "Leonore," Beethoven; Morning Hymn, from the opera of *Die Vestalin*, by Spontini; "Scherzo" (F sharp minor) by Mendelssohn, scored by Th. Leschatitzky; Air from the *Creation*, by Haydn; "Overture Espagnole," by Glinka; "Nachthelle," chorus by Franz Schubert; songs with the piano; Symphony in C major, by Schumann.—Tenth Concert: Overture, *The Naiads*, by W. S. Bennett; Aria (soprano) from the *Stabat Mater*, by Rossini; Concerto in E flat major for piano, by C. M. von Weber; Ballet from the opera of *Gromoboi*, by Werstowsky; Symphony, with chorus, No. 9, by Beethoven.

The programmes for the eight Quartet Evenings were—First Evening: Quartet (in F major) by Haydn; Sonata (D major) for pianoforte and violoncello, by Mendelssohn; Quartet in E minor, by Beethoven.—Second Evening: Quartet (for which was awarded the second prize given by the Society of Music) by Kastriot Scanderberg; Sonata for pianoforte and violin (dedicated to Kreutzer), by Beethoven; Quartet (D major) by Mendelssohn.—Third Evening: Quartet (D minor) by Mozart; Trio (C minor) for pianoforte, by Beethoven; Quartet (B flat major, Op. 130), by Beethoven.—Fourth Evening: Quartet (D major), by Haydn; Sonata (C minor) for pianoforte and violin, by Beethoven; Quartet (E flat major, Op. 127) by Beethoven.—Fifth Evening: Quartet (A major) by Mendelssohn; Trio (F major), for piano, by Schumann; Quartet (F minor, Op. 95) by Beethoven.—Sixth Evening: Quintet (A major) by Mendelssohn; Sonata in E flat major, for piano and clarinet, by C. M. von Weber; Quintet (C major, Op. 29) by Beethoven.—Seventh Evening: Quartet (to which was awarded the first prize given by the Society of Music) by Afanassieff; Quartet (E flat major) for pianoforte, by Schumann; Quartet (C major) by Mozart.—Eighth Evening: Quintet (A minor) by Onslow; Trio (B flat major, Op. 97) for pianoforte by Beethoven; Quintet (C major) by Franz Schubert.

The Conservatory was opened under the direction of Anton Rubinstein, on the 8th September, 1862. The number of pupils of both sexes this year is 175, including persons of various ages and of all classes of society without exception. The pupils are taught everything relating to the musical art, in addition to which those who desire it receive instruction in Russian, German and Italian language and literature, history, geography, mathematics, religion, calligraphy, and music-copying. The inclusive terms for each pupil are 100 roubles annually, payable in two half-yearly sums of 50 roubles each in advance. The pupil is at liberty to leave the Conservatory at the end of six months, if he chooses. There could not be a public examination this year, but there was a private one, which augured excellently for the future.—The Moskow Filial Society, also, has every reason to be satisfied this year; there, too, certain classes have been established, such for instance as a vocal class, and an elementary class. The first thing the directors of the St. Petersburg Conservatory wish to do is to found similar branch establishments in the most important cities of the Empire; but their project must remain in abeyance until the Conservatory can turn out musicians capable of conducting the concerts and fulfilling the duties of professors in the schools the parent society wishes to found.

London.

MONDAY POPULAR CONCERTS.—The fifth season terminated on Monday night with a concert for the benefit of Mr. Arthur Chappell, who, as founder and director of the Monday Popular Concerts, has deserved as well of the musical public as any spectator ever contributing to its entertainment. The audience was just as crowded and brilliant as that which filled every part of St. James's-hall at the concert on the Monday previous, for the benefit of Mr. Sims Reeves, who, as a public favorite, yields to no contemporary. In the books of words was inserted an address to the patrons of the Monday Popular Concerts, so much to the purpose, and so free from every taint of puffery and self-laudation, that we have no hesitation in giving it increased publicity:—

"On terminating the fifth season, the director merely deems it expedient to tender his thanks to the musical public for the continued and liberal support with which his undertaking has been honored. The Monday Popular Concerts were instituted in 1859, and the first performance took place in St. James's hall on the 14th of February in that year. During the first season 14 concerts were given; during the second, 27; during the third, 23; during the fourth, 27; and during the fifth (including this evening's entertainment), 29—the largest number ever combined in one series. These, with the addition of 11, held in Manchester, Liverpool, &c., under the same direction, made 131 concerts since the commencement. The director believes his kind patrons will be gratified to know that the season just expired—in spite of disadvantages more or less prejudicial to every public speculation—has been as uniformly successful as the last. He is thus enabled to proceed with a conviction that the permanency of the Monday Popular Concerts is guaranteed upon the firmest and most substantial basis, and to announce that they will continue to be carried on in the same spirit in which they were begun. The 132nd concert will take place early in November.—*St. James's Hall, July 6, 1863.*"

The fact of 131 performances of any kind of music, on a regularly defined plan, having taken place within so short a period, and having attracted audiences averaging from 1,500 to 2,000, is in itself unprecedented. Still more remarkable, however, does it appear, when it is remembered that the instrumental part of the programmes has been always exclusively devoted to the chamber music—quintets, quartets, trios, sonatas, fugues, "suites," &c.—of the great masters. For these there had never been supposed to exist a really "popular" audience; but Mr. Arthur Chappell has convincingly proved that such an audience was to be found, not merely from time to time—at a spurt as it were—but for nine months in the year. True the fame of the Monday Popular Concerts has spread far and wide, and people come from all parts of the country to hear them; yet their staple support is indisputably centered in the capital and its environs; and it is to the population of London that the director must mainly look for the permanent prosperity of his institution. Four years ago, even the quartets of Haydn and Mozart—to say nothing of those of Beethoven, Mendelssohn, and other masters—were known only to a select few. Amateurs played them in private (how, for the most part, we need

hardly say); and a distinguished circle was persuaded into a love for them, more or less real, by the indefatigable Mr. Ella, whose Musical Union has been in an equal degree an advantage to his subscribers and himself. Now, however, these noble works of art are being gradually revealed to that large "mixed" multitude which forms the real, if unacknowledged moral strength of the commercial metropolis of the world. Mr. Chappell should (and doubtless will) bear in mind that the object of his concerts is not to divert a jaded minority, to whom every thing is to a certain extent familiar, and to a certain extent a bore, but to instruct and entertain the great middle class of the community. Experimentalizing with new works, from unacknowledged pens, would, on his part, be the worst policy. He must carefully train his patrons to be connoisseurs—which they can only arrive at through gradual stages; and the way to do this is to introduce to them, year by year, those works which the best judges have admitted to be "classical." The programme of Monday night, for instance, contained a superb quartet by Haydn (in B minor—No. 2, Op. 54), with which it is probable not 10 persons out of the 2,000 present were acquainted. Ought such a work to be consigned to oblivion because it was written three quarters of a century ago? Assuredly not. When the audiences of the Monday Popular Concerts are well versed in Haydn, Mozart and Beethoven, Mendelssohn, Spohr, and Weber (Handel and Bach understood), they may be fairly asked to decide upon the merits of some contemporary work, even by a hitherto untried hand—but not till then. Musical compositions do not enjoy the same advantage as paintings, which may be seen, and poems, which may be recited or read, with, on the whole, a fair average chance of being understood. Scarcely one person in a thousand is capable of reading, or deciphering at first sight, a musical score; and the sole means of appreciating the merits of a composer is to hear his works performed by competent artists. Thus the true "classics" of music labor under a serious disadvantage, and as they are calculated to exercise as healthy an influence as those belonging to other departments of human ingenuity and industry, any institution which, like the Monday Popular Concerts, is instrumental in spreading a knowledge of and a taste for them, merits the good opinion of all who believe that the manifestations of genuine art are intended for the good of mankind at large.

The programme on Monday night consisted, for the most part, of pieces with which these admirable entertainments have made the public familiar, and was, therefore, judiciously prepared for such a special event as the director's benefit and last concert of the season. The quartets were Mendelssohn in D (Op. 44), and Haydn in B minor—already alluded to. The players were MM. Leopold Auer, L. Ries, Schreurs, and Piatti. M. Auer, a violinist, though young, of the very highest rank, made his first appearance at the Monday Popular Concerts on this occasion, but—considering the applause bestowed upon his performances—assuredly not the last. For solo he selected Beethoven's Romance in F (Op. 50), which he played admirably—to the irreproachable pianoforte accompaniment of Mr. Benedict. There were (as usual at the director's benefit) two pianists—Madame Arabella Goddard and Mr. Charles Hallé—both of whom have played prominent parts at these concerts from the beginning. Each performed a solo—Madame Goddard the popular *suite de pièces* by Handel, containing variations on the "Harmonious Blacksmith" (encored); Mr. Hallé a selection from Beethoven's charming *Bagatelles* (re-called); and the two joining in the brilliant duet for two pianofortes, composed by Mendelssohn and Moscheles, on the *Gipsy March* from Weber's *Preciosa*, which, though written more than 30 years ago, is as fresh and vigorous as though it had been written yesterday. The other instrumental display comprised the well-known *Prelude, Sarabande and Gavotte*, for violoncello, of John Sebastian Bach, which Signor Piatti (who was of course the violoncellist) has rendered as popular as the "Harmonious Blacksmith" or the "Moonlight Sonata." The singers were Madame Sainton-Dolby, Miss Banks, and Mr. Sims Reeves. Madame Sainton gave Cherubini's "O salutaris hostia"—the piece, by the way, in which she made her *début* at the Philharmonic Concerts—and Haydn's "Spirit Song" (encored); to Miss Banks were allotted Schubert's and Shakespeare's "Hark! hark! the Lark at Heaven's gate sings" (encored), with another "Lark" by the Russian Glinka; to Mr. Sims Reeves, Mozart's "Dalla sua pace" (encored), and a charming new song—"Sing, maiden, sing," by Professor Sterndale Bennett (encored). Mr. Benedict was accompanist at the piano forte. Altogether this concert was one of the most delightful and well conducted musical entertainments

ever given in St. James's hall—or, indeed, elsewhere.—*Mus. World.*

OPERA.—The next promised novelty at her Majesty's was Weber's *Oberon*, with really a famous cast viz: Tietjens, Alboni, Trebelli, Volpini, Louise Michal, Bettini, Santley, Gassier and Sims Reeves, who had been especially engaged for the part of Sir Huon, but who first made his appearance as Edgardo in *Lucia* (July 8), of which the *Times* says:

A better choice could hardly have been made. It was as Edgardo—in 1847, when the late M. Jullien opened Drury Lane Theatre as an English Opera—that Mr. Sims Reeves first gained a reputation with the English public as a dramatic vocalist. Since then, he has, through assiduous perseverance, backed by singular natural gifts, risen to the highest rank in his profession, and acquired a mastery of so many styles that he may at this moment be fairly cited as a singer, in varied accomplishments, without a rival. The artist who shines as Mr. Reeves has shone in the great oratorios of Handel, Haydn, Mendelssohn, and Spohr, who sings the "Death of Nelson," or "The Bay of Biscay," as well as the elder Braham, who is thoroughly at home in the chamber music of Mozart, Beethoven, and the other great composers, who imparts an irresistible charm to the humblest English ballad, and who at the same time makes such a figure in the loftier walks of Italian opera as to place him side by side with the most eminent representatives of that particularly attractive school, exhibits a versatility of power, a variety of resources, and a pliability of talent of which but few instances can be cited. It is not, however, our present task to dilate upon the qualifications to which the great English tenor is indebted for his extraordinary popularity, and the esteem in which he is held by musicians. We have merely to record, in a word, the entire success of his performance of Edgardo at Her Majesty's Theatre. His conception of the part was admirable, and his execution of the music faultless. Seldom has an Edgardo appeared entering with more earnestness into every situation, making more of every point, embodying, in short, with more poetical completeness the character of Lucia's chivalrous and romantic lover. To say nothing of the duet with the heroine, in the first act, and the renowned "Fra poco"—delivered with exquisite feeling—in the last, the Contract scene (*finale* to Act II.) was a masterpiece of dramatic singing, the famous "Maledizione" being declaimed with a passionate intensity that brought out all its meaning. The audience were enthusiastic, and recalled Mr. Reeves at the end of every act,—twice, indeed, after the third and last.

Mademoiselle Titiens has, perhaps, never sung the music of Lucia more brilliantly, or acted the part with more genuine truth and sensibility.

PHILHARMONIC SOCIETY.—The eighth and last concert of the present (the 51st) season took place, June 25, (Hanover Square Rooms). The programme is subjoined:—

PART I.—Sinfonia in C. No. 1. Mozart. Aria, "Pieta, Signore;" Stradella. Fantasia Appassionata. Violoncello; J. Ries. Aria, "Deh, vieni," (*Nozze di Figaro*); Mozart.—Overture (*A Midsummer Night's Dream*); Mendelssohn. PART II.—Sinfonia Eroica; Beethoven. Duetto (*La Favorita*); Donizetti. Sonata Pastorale, accompanied on the Piano; Tartini. Overture (*Giselmund's Tale*); Rossini. Conductor—Professor Sterndale Bennett, Mus. D.

"The Philharmonic Society, (says the *Daily News*) has existed more than half a century. During that long period it has pursued its primary object with undeviating consistency and uniform success. This object has been the cultivation of orchestral music by the study and performance of the symphonic works of the great masters. With this view an instrumental orchestra was formed and organized—a band at that time unequalled in Europe; and it is an unquestioned fact, that within a year or two of the commencement of its labors the symphonies of Beethoven, the great colossus of the orchestra, were generally known and better understood in London than even in any part of Germany, the land of the composer's birth. But the attention of the Philharmonic Society has not been confined to the works in existence at the time of its foundation. It has kept pace with the progress of orchestral music; and it is to the direct encouragement and stimulus given not only to the genius of Beethoven, but also to his greatest successors, Spohr and Mendelssohn, that the world owes some of the greatest of their works. But the Philharmonic Society, in thus bringing forward new compositions, has been careful to ascertain that they were worthy of being brought forward. This, which has been a cause of the society's success, has often been made a charge against it. The society has been accused of neglecting its duty of encouraging young (and especially native) composers by per-

forming their works. The answer plainly, is, that the society has never acknowledged such a duty. Its purpose has always been to make the public acquainted with the greatest works of art through the medium of the best possible execution. The programmes of the Philharmonic Concerts during the last fifty years show the production of many orchestral works—symphonies, overtures, and concertos—by English composers; but none of these were admitted till it was ascertained by careful trial that they were worthy of the honor. Many have refused, and hence much irritation, resentment and blame on the part of the aggrieved composers and their friends; but the society, in spite of obloquy, has adhered to its principle of action, and it has been well for the society itself, and the progress of music in this country, that it has pursued a firm and consistent course. Of late years circumstances are greatly changed, and the Philharmonic Society has to contend with difficulties unknown before. The progress in orchestral performance has been greater than in any other branch of the musical art. Formerly, the Philharmonic Society stood alone; now it has more than one rival, and there are other orchestras not inferior to the Philharmonic. It has also to contend with that formidable difficulty—cheapness. The public can hear the music performed at its concerts, given elsewhere, for a quarter of the money. For these reasons the fall of the Philharmonic Society has often been predicted—by its enemies with exultation, by its friends with apprehension. But enemies and friends have been disappointed alike. The Philharmonic Society stands its ground against the utmost efforts of competition and rivalry. Far from sinking into decay, it is now stronger, richer, more active, more vigorous in its management than when it was five-and-twenty years younger."

Germany.

KONIGSBERG FESTIVAL. The musical festival which took place in this far northern outpost of German civilization, last June, must have been one of the most interesting of the many German festivals of this summer, at least judging from the programme. It was arranged under the auspices of the Musical Academy of the place, being the third which it has given at intervals of two years. A Berlin paper has the following account of it.

The executants consisted of the numerous chorus, and the instrumentalists of the Academy, besides the additional forces of the Sängerverein, local orchestras and amateurs, as likewise a contingent from four provincial towns. The solos were sung by Mlle. Anna Becky, from Berlin (a pupil of Stern's), soprano; Mlle. Pochmann, from the theatre here, contralto; Herr J. Schild, from Leipsic (a pupil of Herr Götz's), tenor; and Herr Simons, from the opera here, bass. All the ladies and gentlemen named executed their task very satisfactorily. The place in which the performances came off was the Muscovite Hall (which holds more than 5000 persons) in the Royal Palace. The acoustic qualities of the hall were good only as far as the middle of it, but then it was at most only two-thirds full.

The proceedings of the first day, under the direction of Herr Laudien, began with the setting of the 100 Psalm by Handel, a somewhat stiff, but, for all that, very sterling contrapuntal work. It produced a rather cold though elevating effect, and acted as a vigorous musical introductory speech. Beethoven's Ninth (Choral) Symphony followed. The first two movements, *allegro* and *scherzo*, were, unfortunately, taken at somewhat too rapid a pace.

The last movement with chorus passed over, wonderful to relate, without the usual ill-luck, nay, more, with a certainty for which the members of the various Königsberg choruses, who executed this part of the programme without the aid of singers from other places, and the conductor, deserved praise. After this, Mendelssohn's "Walpurgisnacht" appeared almost like child's play; there seemed to be no difficulties in it, and all the vocal part went splendidly. The orchestra, however, was not always in tune.—The effect of the work was exceedingly favorable.

On the second day we had detached orchestral pieces, solos, and choruses for male voices. The "Suite in D" by Sebastian Bach, and Cherubini's overture to *Anacreon*, opened respectively the first and second part of the concert. The pieces executed by the Männergesangsverein, under the direction of Herr Hamma, were Schubert's "Nachtgesang im Walde," and Schumann's "Glück von Edenhall" (Umland). Beethoven's G major Concerto, for piano and full band, played by Herr Anton Rubenstein, afforded the public a great treat. Mlle. Anna Becky sang Beethoven's oft-heard air, "Ah, perfido!"—

When shall we have a new concert air? I wish a prize were offered for one! Herr Schild made an excellent selection in the air, "Nur ein Wunsch," from Gluck's *Iphigenie auf Tauris*. To wind up, Schumann's duet for two pianofortes, "Thema und Variationen," was performed by Herr Adolph Jensen (1st part), and Herr Anton Rubenstein.

On the third day, Herr Rubinstein conducted his own oratorio, *Das verloren Paradies* (*Paradise Lost*). It was founded upon Milton. The work produced an electrical effect—as might have been expected, a universal feeling of enthusiasm having been previously spread through all the musical circles of the town by the members of the chorus during the rehearsals, which, by the way, were admirably conducted by Herr Laudien. The first part contains the division of good and bad into the hosts of Heaven and Hell, led on by the Archangels and Satan; the second part portrays the Creation, and the celebration of its beauty; while the third depicts the fall, the banishment from Paradise, and the repentance of the sinful pair. The chorus has a great deal to do; Satan, "a voice" (that of God), as well as Abdiel, have, however, important parts. The composer-conductor—who was warmly greeted at the conclusion—expressed himself in terms of unqualified praise, especially to the chorus.

BADEN-BADEN.—Viewed from a musical point of view, the present season will, perhaps, be the most brilliant ever known. In all probability there will be produced three new operas: *Nahal* (or *Narhal*), a fantastic opera in three acts by Ed. Plonvier, music H. Litolf; *La Fille de l'Orfèvre*, grand opera by MM. Leroy and Fousier, music by Edmund Membre; and *Village et falaise*, comic opera by M. F. Iouvaige, music by J. P. Rosenhain. In addition to these novelties, *La Colombe*, by M. Gounod; *Béatrix et Bénédicte*; and some half-dozen other operas will be performed.

EMS.—The season has commenced under brilliant auspices. The Kursaal is already filled with the *élite* of European fashion. At the concert on the 9th June, there were upwards of 1,200 visitors present. The following artists are engaged for the concerts in August:—Mestames Cabel, Artôt, Rosa Kastner, MM. Serrais, Viviez, Batta, Alard, Haumann, Blaëz, Sebeau, etc.

DRESDEN.—The hundredth anniversary of Mehul's birth will be celebrated by a special performance of his opera, *Jacob und seine Söhne*.

STAGE-STATISTICS IN GERMANY.—According to the *Signale*, the number of persons employed in the various theatres of Germany, amount, in round number, to the sum total of 6000. There are more than 200 towns which boast, at least for some months in the year, of possessing a theatre. There are 23 Court Theatres, to which may be added two enjoying subventions from government, namely the Neustrelitz Theatre and the Oldenburg Theatre. All the other theatres are private speculations. Berlin possesses eight theatres; Vienna, six (or now, since the burning down of the Treumann theatre, only five); Hamburg, four; Munich, four; Dresden, Hanover and Cologne, one each. There are German Theatres in foreign countries; Amsterdam and Rotterdam have two each; while Gothenburg, Paris, St. Petersburg, Riga, Reva, and Helsingfors have one each. The extreme points in the Austrian dominions where German Theatres exist, are probably, Hermannstadt in Transylvania; Esseg, in Slavonia; Cilli, in Styria; and Lugos, in Hungary. Switzerland has German Theatres in Basle, Berne, St. Gallen, and Zurich; and America, in New York, Cincinnati, New Orleans, San Francisco, etc.—There were far more than a thousand "starring" engagements of a short duration at the above mentioned theatres in the course of a year, and the number of novelties produced exceeded nine hundred.

Dwight's Journal of Music.

BOSTON, AUGUST 8, 1863.

The Music Hall Organ.

This great work, really one of the world's wonders in its way, is now rapidly day by day growing up into magnificent completeness in the place, where it is destined ere long to astonish and delight both eye and ear. It may well be imagined

that it is a *great* work, when it is considered that it is costing nearly five months' labor of one of its builders, with four of his own workmen, besides an assistant of the makers of the case (or organ-house, as the Germans call it), with a strong group of carpenters, merely to *set up* what has already cost the greater part of seven years in the construction.

Few persons have a conception of how much goes to the making of a Great Organ, or of what a complicated wealth of ingenuity and patience, results of experience handed down for ages and still accumulating, happy strokes of genius to get over difficulties, are contained in it. Fewer still are ready to accept the fact that this organ of the Boston Music Hall is on so large and so complete a scale, that it cannot with certainty be said that any organ in the world, with the one exception of that in the Münster at Ulm (by the same makers) exceeds it in size; and that it is actually much larger than the famous ones at Haarlem and Freiburg; in fact larger than the great one in St. George's Hall, Liverpool, which nominally shows a greater list of stops. We do not, however, make the assertion absolutely that our organ has but one superior in size; since it is not a very easy matter to agree upon a common measure of the size of organs; one of sixty stops may, by the superior power and grandeur of these stops, be really greater than another that has ninety. We have hitherto been under the impression that the new Organ had at least three or four rivals or superiors in size in the Old World; but, on more careful inquiry, we are truly at a loss to find one, besides its own elder brother there in Ulm, which can with certainty, and before such critical comparison as we have not the means for, be pronounced greater, or as great, in point of magnitude; while, in respect to excellence of workmanship, perfection of design, the number of the latest and best mechanical inventions which it embodies, the admirable distribution and harmonious apportionment of its contents,—in a word, in power to answer (under fit hands) all the true demands which music ever made or can make on an organ, there are abundant guaranties that it is the best work which has been produced or can be produced by the organ building art down to this day.

We are not at liberty, nor is it yet the time, to enter into any full description of this work, the crowning work of E. F. Walcker & Co., of Ludwigsburg. But we will give some general outline of its contents.

1. It has a grand and rich foundation of Pedal stops or registers, all running *through*, from the great C, to F, two octaves and a half, or 30 notes. The pedal windchests support 20 distinct registers, three of which are of 32 feet tone (one open, full length, with six of its greatest pipes in pure tin displayed in two great central towers in front; one with reeds; and one a mixture of five ranks reproducing the ground-tone (32 ft.) from its harmonics); besides six 16 ft. stops, six 8 ft., and so on. Six of these stops, however, are separately classed as Piano or Soft Pedal, and are placed in the Swell box, among them two of 16 ft.

2. The First (or Great) Manual (all the manuals run from 8 ft. C to a in alt, 58 notes), contains 25 stops, of which four are of 16 ft., seven of 8 ft., with due proportion of fifths, thirds, mixtures, &c.

3. The Swell, which is the second Manual in importance, has 18 stops, (besides the 6 already mentioned in the Pedal). One of 16ft., seven of 8 ft. &c.

4. The Third (Choir) Manual has 15 stops; one of 16 ft., seven of 8 ft., and so on.

5. The Fourth (or Solo) Manual has 11 stops, including a 16 ft. Bourdon; an 8 ft. Gamba of pure tin; an *Æoline* of singular delicacy and beauty; a *Vox Humana*; *Vox Angelica*; Corno Bassetto; Gemshorn, &c.

Here we have a total of 89 speaking registers. (The Organ at Ulm has 100; that at Haarlem from 70 to 75; that at Freiburg about 60.) These are of every variety of flue and reed stop, wood and metal—in most instances the purest English tin. But it is comparatively easy to run up a great list of stops; the richness, truth and grandeur of this organ lie in the fact that it has so ample and superb a substratum of great basses, such a plentiful abundance of unison, sub-octave, octave, super-octave stops, to balance and absorb fifths, mixtures, sesquialteras, &c., so that they shall not scream out with half discordant prominence, but dash with piquancy and richness the well-proportioned mighty pyramid of sounds, built up upon the model of Nature's own harmonics, which we know are generated with the vibrations of a single deep ground tone.

We might speak of the proportion of the reed tones to the others, of the full band of reed stops, symmetrically complete in itself, while the rest of the organ, apart from the reeds, makes up a complete whole; of the marked individuality, as well as the absence of mere sentimental fancy, in all these several registers; of the exhaustless means of coupling and combining one class with another, or with several, or with all; of the great crescendo and diminuendo pedal, whereby from a single soft stop may be brought in, one by one, all the voices of all five departments of the organ, and *vice versa*, at the will of the performer; of the separate *swell* and *tremulant* for the *Vox humana* and the *Physharmonica*; and of other admirable resources, too numerous to mention, and which the expertest organist will only by much searching and much practice fully find out. And still there will remain the organ *house*, the case, with its superb architectural symmetry, its costly carvings in black walnut of colossal caryatides, columns, arches, its St. Cecilia, and bust of Bach, and boy angels playing instruments, and all the wealth of more minute and delicate designs and groupings,—in itself as great a triumph, perhaps, of the art of decorative architecture, as the interior mechanism is of organ-building.

While the music-makers are not doing much to speak of in this dog-day weather, the music-dealers are taking counsel together, conspiring as well as perspiring, so that music will most surely increase and be multiplied. The annual meeting of the American Board of Music Trade (an assemblage of publishers from all parts of the country), was held at the Tremont House, in this city, on the 5th instant. Going to press a day earlier than usual, on account of the National Thanksgiving, we can only say at present that the business meeting was, very naturally and wisely, considering the towering rage of the thermometer, just now a sworn foe to all business and music, adjourned for a day to allow the members to seek rest, cool breezes, and whatever else pertained, at Point Shirley.

THE BELLS OF ANTWERP might be called the *belles*, so closely do they keep up with the latest fashions. Witness the following from a correspondent of the *Evening Post* (our own Verdi-loving "Trovator," if we mistake not):

The noblest music in Antwerp is rained down from the famous spire of the cathedral, where over eighty bells have for two hundred years or more chimed from their home amid the stone lace-work of the tower, over the roofs of the quaint, clean old city, and far over the flat green fields "marked by long rows of poplars" which border the Scheldt. Once a year—in the month of February—the city authorities select the music, and during 1863 the chimes play at every hour a selection from Verdi's "Lombardi," at the half hour strains from Gounod's "Faust," while shorter passages mark the quarter hours, and even each five minutes is remembered in a few silvery tones. Last year the "Fille du Regiment" and "Si j'étais roi" provided the music, which falls from the spire of the Antwerp cathedral as delicately and sweetly as the "angel footsteps that tinkled o'er the tufted floor."

Here is another "Belgian giant" of a story:

The skeleton of a musician (there was a copper tube by his side) has been dug up at Blankenberghe, near Brussels. The skeleton was eight feet long and had been buried for 6,000 years—so it is supposed.

OPERA NEXT SEASON. The Philadelphia *Evening Bulletin* has the following:

Already arrangements have been made by the Directors of the Academy of Music of this city, which promises that the next musical season will be a very brilliant one. The house has been engaged for the month of November by Carl Anschütz, who will bring with him a German company much better than that which gave so much satisfaction last season.—He has an agent now in Europe in search of several first-class artists. Immediately after the German season, Max Maretzek will begin an engagement of a fortnight or more, with his very fine opera company, which has made such a sensation at Havana and New York. The great dramatic vocalist, Mme. Medori, and the young and splendid tenor, Mazzoleni, will be of the company. The opera of *Jone*, or "The Last Days of Pompeii," by Petrella, will be in the repertoire of the company, besides several other operas never heard here. Petrella, it is said, has written a new opera, which will be first played in this country. As to the subsequent engagements of the Academy, we are not informed that any have been made. But November and December will certainly give us rich musical treats. Mr. Grau is in Europe, seeking artists to add to his company, and we presume they will visit Philadelphia in the course of the winter.

A New York paper says:

Mr. Julius Eichberg, of Boston, the composer of the "Doctor of Alcantara" and "Rose of Tyrol," has been in New York during the week, winning friends by his genial face and gentlemanly manner, as he had before done with baton and score. We commend him to the kindness and courtesy of such members of the press and of the musical profession as he may meet, confident that the advantage in the acquaintance will not be all on his side. We learn with pleasure, by the way, that Mr. and Miss Richings will probably bring out both the operas named, at an early day, in an engagement in N. York; and with no less pleasure we understand that Mr. Eichberg has in hand not less than two other light operas, one at least of which may be expected to be presented to the musical public within the coming year.

IZYDOR LOTTO. We had the pleasure, when we were in Leipzig (March, 1861), of listening to this remarkable young violinist, who is now astonishing the Londoners. Old professor Moscheles, who sat by our side at the time, remarked that nothing else that he had ever heard approached so nearly to Paganini. The *Illustrated News of the World*, July 11th, says:

The remarkable success recently achieved by the young Polish violinist, M. Lotto, at the Crystal Palace concerts, constitutes one of the leading topics of conversation in musical circles. M. Lotto made his first appearance on Saturday, the 13th of June, and created such an extraordinary sensation that the directors secured his services on the spot for two more

of the Saturday Concerts, and subsequently engaged him to play every day for an entire week; thereby not only proving their sense of his merit, but showing that he was an unusual attraction. Probably not one of the company who attended the concert at the Crystal Palace, in which the young violinist made his first appearance, had ever heard the name of Lotto, or had ever seen it before they read it in the announcements. It was natural, therefore, that inquiries should be made as to who and what M. Lotto was, and that curiosity should be largely excited. We are enabled to lay before our readers a brief sketch of M. Lotto's career from his earliest youth.

Izydor Lotto was born at Warsaw on the 22nd of December, 1840, and is consequently twenty-three years of age. His father was a musician, and belonged to the humbler ranks of life. Before the little Izydor was four years old he displayed an extraordinary precocity and aptitude for music, and his father gave him all the instruction that lay in his power, principally directing his studies to playing the violin, of which he himself was a professor. Izydor learned rapidly, and at eleven years of age had excited astonishment and delight in all who heard him, not only by the brilliancy and perfection of his mechanism, but by the purity of his tone, the freedom of his bowing, and his great command of expression, most uncommon in one of his years. By the advice of his friends—who, it may be added, subscribed more than words towards the advancement of the young violinist—Izydor's father sent him to the Paris Conservatoire, where he studied under M. Massart, the celebrated professor of the violin, for several years. At the age of twelve, when his first year had just been completed, Izydor carried off the first prize for violin-playing, an honor which can be only estimated at its full value by a knowledge of the number of competitors who enter for the Conservatoire prizes and the amount of talent displayed at the trials.

At the age of eighteen Izydor Lotto had finished his education at the Conservatoire, which, in addition to his violin-practice, comprised studies in harmony, counterpoint, fugue, and composition. His violin-playing had already won the admiration of all the connoisseurs connected with the great musical establishment in the French capital. His future was now in his own hands, and determined to try his fortune in the world, he set out on a tour through Europe. He first made the circuit of France. Thence he went to Germany, Holland, and Belgium, and subsequently proceeded to Spain and Portugal. His progress was attended everywhere with honor and emolument. He was decorated with the Order of Merit by the Duke of Saxe-Meiningen and the King of Portugal, and was appointed solo violinist to the King of Portugal and the Grand Duke of Saxe-Weimar.

MR. LYMAN W. WHEELER, who went from here about three years ago, to pursue his musical studies in Italy, has just returned to this city. He appeared at La Scala Theatre in Milan, with decided success. So fine a tenor will be an acquisition to our next musical season.

GOUNOD'S "FAUST." We have already copied various opinions of this now famous opera,—among others that of Davison in the *Musical World* (London). What the same Davison saith in the *Times* thereof, is also worth reading:

Thanks to Mons. Gounod, the French, or rather Parisian, idea of Faust—Goethe's Faust, not the legend which a greater composer (Spohr) than Mons. Gounod set to music half a century since—is making its way throughout the length and breadth of Europe. The Germans themselves are becoming more and more familiarized with the chief personages, the startling incidents, and even a portion of the philosophic thought of that grand poem, that wonderful effort of imagination and of art, which alone has placed them, as an intellectually productive people, on a level with the nation that owns Shakespeare and Milton among its sons; and this, through the instrumentality of a French lyric melodrama, no more like the Faust of Goethe than the *Othello* "put in music" by another composer (Rossini) greater than Mons. Gounod is like the *Othello* of our own immortal bard. A more striking example of the influence of music over the mind and intelligence of modern Europe could hardly be cited. Had the original piece concocted by Messrs. Michel Carré and Jules Barbier been translated and brought out in Germany as a mere drama, it would not have been tolerated. The spirit of intellectual nationality would have cried out against it as a desecration. But the muse now most courted in the land of beer and pipes

and metaphysics—the gentle Euterpe—was enlisted to excuse and sanctify this sacrilege by the aid of her melodiously persuasive tongue. A lyre was suspended to the neck of the maimed Goethe; and lo! he was metamorphosed into a wandering minstrel, hobbling while he sang, but singing with such eloquence that his compatriots were induced to overlook the defect in his gait for the flow and smoothness of his numbers. After making the Greek Sappho more or less of an inflection, the *Medecin malgré lui* of Molière a sombre lyric comedy (an *opera malgré le médecin*), Philémon et Baucis prolix shepherds, and Mon-Lewis's too famous romance a dull pasticcio, Mons. Gounod conceived the happy idea of taking the French Faust as the subject of an opera, and thus a bond from the most respectably unpopular, to become the most respectably popular of actual French composers. Never was a series of quasi-failures (the free translation of *succès d'estime*) more triumphantly redeemed by an *éclatant succès*—a success which even the subsequent lugubrious hebraisms of the *Reine de Saba*, in setting which Mons. Gounod can scarcely be allowed to have exhibited the wisdom of Solomon; were unable in any way to disturb. However musicians and musical connoisseurs may differ—and differ they do—with regard to the merits of Faust, it is unquestionably the opera of the last ten years which has found the greatest number of admirers, not excepting even Signor Verdi's *Il Trovatore*, with which, we feel no inclination to compare it.

Musical Correspondence.

NEW YORK, JULY 23.—We had on Wednesday evening, here in New York, a performance which, for the extraordinary bad taste showed in the selection of pieces, deserves notice. It was a Grand Organ Exhibition and Concert, gotten up for the express purpose of showing off an extremely fine organ, just built by the Messrs. Odell Bros. of this city for the 25th St. South Baptist Church. I give you first the programme as printed—there were some alterations made in the evening—and shall then make a few remarks:

Part I.	
Organ Overture.....	Rossini
Quartet, Miss C. Colman, Mrs. E. H. Jones, Mr. H. Tucker and Mr. C. Tucker.....	
Grand Sacred Organ Fugue (sic). With an introduction in C sharp major, composed for the occasion and performed by Robert Elder, Organist of the 16th St. Baptist Church, N. Y.	
Ballad.....	A. P. Conklin
Organ Variations by.....	Wm. A. Robjohn
"Thy mercy, O Lord!".....	Wm. A. King
Fugue by Miss E. Colman, accompanied by Mr. King.....	
Part II.	
Organ Fantasia.....	Wm. A. King
Quartet, Miss Colman, Mrs. Jones, Mr. H. Tucker and Mr. C. Tucker.....	
Brilliant Variations on American National Airs } by.....	R. Elder
Rejoice Greatly (Handel).....	Miss E. Colman
Voluntary, Organ.....	J. Wesley Pickering
Ballad.....	A. P. Conklin
Finale, America. In which all are invited to sing.	

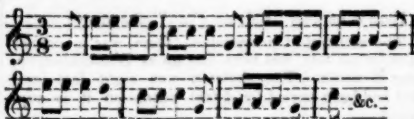
The programme speaks almost sufficiently for itself. I shall not therefore need to consume much of either your or your readers' valuable time in remarks.

To notice first the "Organ Overture by Rossini." This was played by Mr. Wm. A. King, a gentleman well known in New York and much favored by the people generally, for his emphatically sweet style of organ playing.

We would in charity suppose that it was merely for the purpose of showing off the fine qualities of the instrument (its quickness of speech, smooth and equable voicing, lightness and evenness of touch, &c.) that this Overture was played, did not the rest of the programme forbid such a supposition. In the statement that the piece was an Overture, and moreover one by Rossini, everything that need be said with regard to its unfitness for the organ is contained. We pass on to the next: A Quartet. Whether the Messrs. Tucker here mentioned were any connections of the celebrated Dan Tucker who "sang for his supper," does not appear. Certainly, if Dan sang no better than these gentlemen, he deserved to be sent supperless to bed. So much for the singers; (Miss Colman we notice below, and as we could not hear Mrs. Jones, we can say nothing of her;) now for the

Quartet itself I will only say of that, that its first three bars were the first three bars of "No one to love," note for note, both melody and harmony, and that this strain was repeated again and again to the most sacred words.

Next came a "Grand Sacred Organ Fugue" (we are not responsible for the spelling), with an introduction in C sharp major. As far as we could discover, it was all introduction. We looked carefully for the Fugue, but had a very unsuccessful search. Once we thought we had it. Something was played that sounded like a thesis, but the antithesis was not forthcoming. Like chaos, the whole production was without form and void. This wonderful effusion was encored. The organist responded by playing something, the commencement of which put us violently in mind of the air with which Agouste and Caron did all sorts of wonderful and impossible tricks with their violins at Jane English's theatre lately. The air referred to runs thus:



This enchanting introduction led into "Home, sweet Home," with a staccato accompaniment and Thalbergian variations; not that Thalberg wrote them; they were miserable imitations of his style.

The Ballad which followed was a very neat composition, in true ballad style, with a very pretty though rather hacknied sequence founded on the seventh, in the middle of it. It was very nearly spoiled by the accompaniment being played on the organ.

In place of an intended "Improvised Prelude and Fugue in the style of Bach," wilfully miscalled on both sets of programmes "Organ Variations" (which miscalling, we are credibly informed was the reason why Mr. Robjohn withdrew his name), we had a Voluntary, occupying about 7 minutes, from a Mr. J. Wesley Pickering, which, if improvised, contained some rather ingenious imitations reflecting great honor on him. This, being really good, was suffered to fall to the ground with scarcely a simple mark of applause. During the performance of this voluntary, Mr. Pickering produced a novel though by no means agreeable effect by pulling out the Twelfth without the Fifteenth, thereby giving us a series of consecutive fifths anything but pleasant to an educated ear. This was probably a mistake, as the offending stop was stopped off after a very short period of torture.

The next thing on the Programme was a Soprano Solo composed by Mr. King. A fearfully secular composition; containing one passage that was much like the often murdered, "Hear me, Norma," and several others that seemed to have been tenderly pruned from various operas, and carefully grafted on to this unfortunate solo. This Solo finished the first part and ourselves both at the same time; for we could bear no more and consequently left the building in disgust.

We had wanted to hear what sort of work Miss Colman would make of the "Rejoice greatly" from the "Messiah," which, as all your subscribers must know, is an immensely florid and trying solo. On looking back—mentally—we are not sure that it was not just as well that we came away; as from her rendering of the Quartet—or rather her part in it—and solo above-mentioned, we think that our absence saved us a considerable amount of internal swearing.

The above is a fair representation of the first part of this precious concert. The second part was doubtless a worthy mate to the first,—could we have stayed to hear it. Don't you think our musical constitution here in New York needs attending to; when out of a concert of 13 pieces only one among them is good?

Yours very truly,

✂

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